

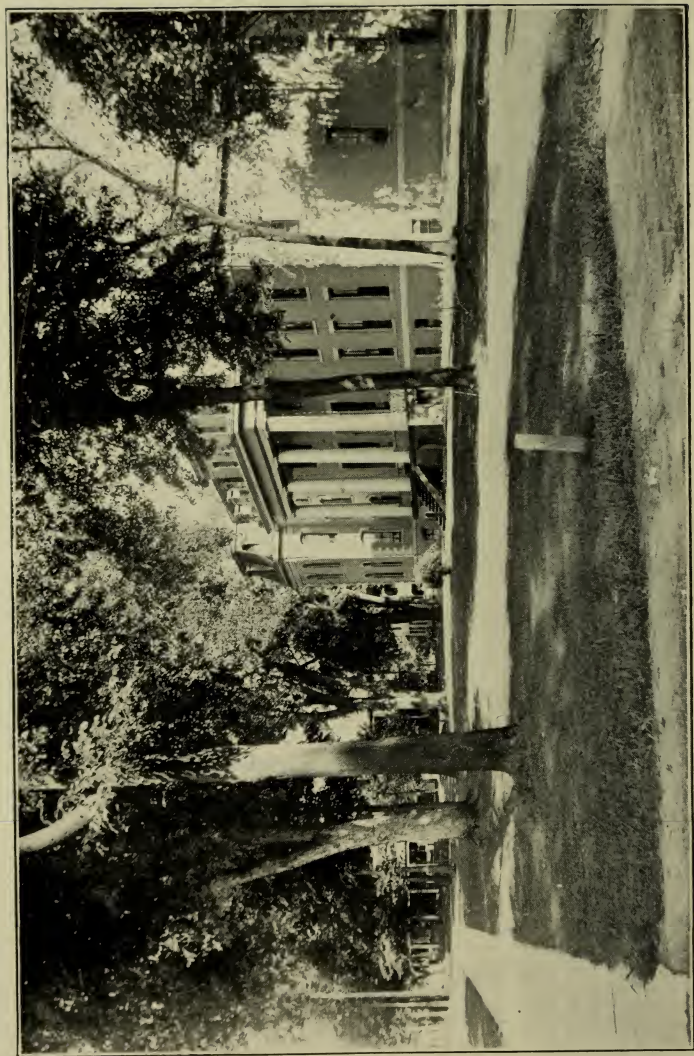
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1912/13

Illinois College
Conservatory of Music
Art, Expression



Jacksonville, Illinois

1912-1913



ACADEMY HALL—Conservatory Entrance

Illinois College Conservatory of Music



Jacksonville, Illinois

1912-13

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Calendar, 1912-13

1912

- September 23-24. Monday-Tuesday. Registration days.*
September 25. Wednesday. First Semester Begins.
November 28-29. Thursday-Friday. Thanksgiving Recess.
December 23-January 6. Monday-Monday noon. Christmas Recess.

1913

- January 17. Friday. Mid-winter Chorus and Orchestra Concert.*
January 31. Friday. First Semester Ends.
January 31-February 1. Friday-Saturday. Registration days.
February 3. Monday. Second Semester Begins.
March 21-24. Friday-Monday noon. Easter Recess.
May 12, 13, 15, 16. Monday, Tuesday, Thursday, Friday. Conservatory Spring Festival.
June 7. Saturday. Second Semester Ends.
June 8. Sunday. Baccalaureate Sermon.
June 9. Monday. Whipple Commencement. Osage Orange Picnic.
June 10. Tuesday. Class Day. President's Reception.
June 11. Wednesday. College and Conservatory Commencement. Alumni Luncheon.

Trustees

CHARLES HENRY RAMMELKAMP	-	-	Jacksonville
EDWARD P. KIRBY	-	-	Jacksonville
JULIUS E. STRAWN	-	-	Jacksonville
THOMAS J. PITNER	-	-	Jacksonville
HARRY M. CAPPS	-	-	Jacksonville
HOWARD VAN D. SHAW	-	-	Chicago
JOHN A. AYERS	-	-	Jacksonville
LOGAN HAY	-	-	Springfield
THOMAS WORTHINGTON	-	-	Jacksonville
ANDREW RUSSEL	-	-	Jacksonville
CARL E. BLACK	-	-	Jacksonville
CHARLES F. WEMPLE	-	-	Waverly
THOMAS W. SMITH	-	-	New York City
HARRY B. BRADY	-	-	Jacksonville
CHARLES A. BARNES	-	-	Jacksonville
ROBERT M. HOCKENHULL	-	-	Jacksonville
EDWARD F. GOLTRA	-	-	St. Louis
FREDERICK C. TANNER	-	-	New York City
JOHN F. DOWNING	-	-	Kansas City
HUGH M. WILSON	-	-	New York City

OFFICERS OF THE BOARD

ANDREW RUSSEL, *Chairman.*

JULIUS E. STRAWN, *Vice Chairman.*

CARL E. BLACK, *Secretary.*

ROBERT M. HOCKENHULL, *Treasurer.*

The Faculty

CHARLES HENRY RAMMELKAMP, Ph. D., President

WILLIAM E. KRITCH, Director
Instructor in Violin and Theory

EDMUND MUNGER, Ph. B., Assistant Director
Instructor in Piano and History of Music

MRS. HELEN AYERS BULLARD
Instructor in Piano and Organ

FRANCES ELIZABETH OLDFIELD
Instructor in Singing

RACHEL JERAULD
Instructor in Piano

J. PHILIP READ
Instructor in Organ

VIGGO W. JENSEN
Instructor in 'cello

NATHALIA JENSEN
Assistant in Violin

MRS. P. C. THOMPSON
Instructor in Expression

MARIE CHAMBERS
Instructor in Drawing and Painting



DIRECTOR KRITCH



CAMPUS GATEWAY

Illinois College Conservatory of Music

FORE-WORD

The Illinois College Conservatory takes pleasure in inviting inspection of its work done in the past and also recommends for careful consideration its intentions for the future as related in this prospectus. The instructors in the different departments are persons not only gifted with splendid ability as musicians, but possess intellectual qualities that will enable them to exert on their students an influence for good. The ambition of this school is to turn out not merely players, but thinking individuals, students that are well prepared, as they enter social life, to voice their own opinion on musical matters; an opinion that will command respect.

HISTORICAL SKETCH

The Illinois College Conservatory of Music is one of the oldest and best known schools of its kind in the state. It was established in 1871 by Professor W. D. Sanders, then one of the leading and most successful of western educators. During all the years of its existence it has maintained an exceptionally high standard of work. The first director was I. B. Poznanski, violinist, and composer, who later became instructor at the Royal Conservatory in London, Eng. Among teachers of note that have since been connected with the Conservatory are J. S. Barlow, Dwight Nutting, and Johannessen. In 1903 the Conservatory was merged with Illinois Col-

lege and has therefore been made doubly strong by the educational and financial support of that older institution.

Throughout the history of the Conservatory it has been a public educator, and a large part of the musical culture found among the people of Jacksonville and central Illinois is due to influences radiating from this institution.

LOCATION AND SURROUNDINGS

Jacksonville, with a population of 17,000, is one of the oldest and most beautiful towns in Illinois. Its pre-eminence as an educational center has led many cultured families to make their homes in its neighborhood. In addition to several large state institutions there are located here a number of schools and colleges of various kinds offering to students the greatest variety of advantages. The oldest and perhaps best known of these is Illinois College, organized in 1829, to which most of the others owe their origin and present location. Naturally a population so largely interested in education forms an ideal community for students to live in not only because of its high moral tone, but because of the unusual support which the best of attractions in the way of concerts, lectures, etc., receive.

ACADEMY HALL

Academy Hall, surrounded by a large and beautiful campus, occupies a block which is the exact center of population of Jacksonville, but geographically in the

western part, which is by far the most beautiful and desirable part of the city. On all sides are beautiful residences and fine churches of all denominations, which are very cordial in their attitude toward the students. Near by is the public library and the car line, affording quick and convenient access to all parts of the city. A short distance west of Academy Hall on West College Avenue are the other buildings of Illinois College and Whipple Academy.

Academy Hall is equipped in such manner as to provide an exceptionally desirable home for young women attending the Conservatory and other schools of Illinois College. It is well furnished, heated, and lighted, and has all the modern sanitary improvements which make for safety and comfort. The board provided is of the very best. The students' rooms are completely furnished with the exception of such linen and bed clothing as one usually desires to bring from home. For the general use of those living at the Hall there are parlors, a library, and a small gymnasium used for recreation, the college library, and the large gymnasium for the use of the whole student body being located on College Hill. The office and studios of the Conservatory of Music, practice rooms, and the recital hall are also located in Academy Hall.

The advantages of living in Academy Hall are many and positive. The Head of the Hall and a number of teachers reside in the Hall and become directly responsible for the conduct and habits of the students. The systematic use of time is secured; irregularities, and exposures dangerous to health are avoided; habits

of order, neatness, and punctuality are cultivated. Living with others in a refined home gives a breadth and polish that a young woman can scarcely acquire elsewhere. All non-resident students are expected to reside at Academy Hall unless they plan to room with relatives in town or to work for their board in private families.

CRAMPTON HALL

Men students of the Conservatory may secure desirable rooms in Crampton Hall at Illinois College. Further particulars regarding the accommodations there will be furnished on application.



ACADEMY HALL
WEST COLLEGE AVENUE
ENTRANCE TO COLLEGE CAMPUS



CONSERVATORY ORCHESTRA



NORTH PARLOR—Academy Hall



LIBRARIES
Academy Hall, Illinois College

FACULTY

WILLIAM E. KRITCH, Director

Instructor in Violin and Theory

Studied Violin with Charles Heydler, Cleveland; for five years with Gustav Hollaender, Berlin, and during two years with Sevcik, Prague. Has done extensive work in Theory and Composition. Studied Theory with Max Loewengard, Berlin, for three years, and Composition with Wilhelm Klatte, Berlin, for four years. For nine years instructor in Violin and Theory at the Stern Conservatory, Berlin. Director and instructor Illinois College Conservatory, 1909—.

EDMUND MUNGER, Ph. B., Assistant Director

Instructor in Piano and History of Music

Ph. B., Brown University, 1892. Studied Piano and Theory with Howard Pierce, Dayton, Ohio; Went to Germany in 1892, studying four years with Ernst Jedliczka; Taught in Cleveland two years; Went to Vienna in 1900, studying two years with Theodor Leschetizky; Taught and concertized in New York City for six years; Went to Berlin in 1907, studying two years with Arthur Schnabel and Ossip Gabrilowitsch. Instructor in Illinois College Conservatory, 1909—.

MRS. HELEN AYERS BULLARD

Instructor in Organ and Piano

Studied Piano in Illinois Conservatory; studied Piano with Nicode in Dresden and with Perabo in Boston; Studied Organ with Hoepfner in Dresden, and with Walter Hall in London. Instructor in Illinois College Conservatory for many years.

FRANCES ELIZABETH OLDFIELD

Instructor in Singing

Graduate of Oberlin Conservatory. Studied with James Sauvage, New York; George Henschel, London, and Jean de Reske, in Paris. Soprano soloist, South Congregational Church, Brooklyn, and Alto soloist, Second Congregational Church, Oberlin; Taught in Oberlin Conservatory and Cornell College, Iowa; for five years head of the vocal department, DePauw University; Instructor in Illinois College Conservatory, 1911—.

J. PHILIP READ

Instructor in Organ

Studied with J. Winter Thompson, Galesburg, Dr. Louis Falk, Chicago, and Wallace P. Day, Jacksonville; Theory with Mr. Kritch, of Illinois College Conservatory; Has held positions at Grace Episcopal church, Galesburg, Maplewood Congregational church, Chicago, and Grace M. E. church, Jacksonville; Instructor in Illinois College Conservatory, 1906—.

RACHEL JERAULD

Instructor in Piano

Graduate of Illinois College Conservatory; Piano and Organ with Mrs. Bullard; Piano with Mr. Munger; Theory with Mr. Haberkorn; in St. Louis, Piano with Mr. Kroeger and Organ with Mr. Galloway; Taught privately in Vandalia, Illinois. Instructor in Illinois College Conservatory, 1910—.

NATHALIA JENSEN

Assistant in Violin

Studied from 1900 to 1903 with N. P. Hansen, at Copenhagen, Denmark; 1904-1909 with George Dasch, Chicago; 1909-1910 with Joseph Ohlheiser, Chicago;

also studied theory for two years with Chas. Elander; Violin and Theory with William E. Kritch and Piano with Edmund Munger, Illinois College Conservatory.

VIGGO W. JENSEN

Instructor in 'cello

Studied 'cello and Theory with Klammsterner, Bruckner, and Wagner in Chicago; Theory with Mr. Kritch of Illinois College Conservatory.

MRS. P. C. THOMPSON

Instructor in Expression

Graduate of dramatic department, Chicago Musical College; Studied with Prof. W. B. Chamberlain, Oberlin University; also at Columbia College of Expression, Chicago; Taught at Lake Forest Academy and Elgin Academy.

MARIE CHAMBERS

Instructor in Art

Graduate of Chicago School of Applied and Normal Arts. Also studied at Art Institute, Chicago.

COURSES OF INSTRUCTION.

We are opposed to the practice, so common among music schools of this country, of prescribing a certain definite course of instruction to which all students must conform. Musical literature is so abundant that simply to mention the works that would be suitable for such instruction as the Conservatory offers would require volumes. For this reason we leave to the judgment of the instructor the exact course of instruction to be prescribed for each individual student.

PIANO DEPARTMENT

EDMUND MUNGER

MRS. HELEN AYERS BULLARD

MISS RACHEL JERAULD

For the beginner as well as the more advanced student the object of the Piano Department is not to teach the mere manipulation of the keyboard, but to develop the ability to give an intelligent interpretation. With the child as well as the more advanced student instructors strive to develop those qualities which constitute true musicianship.

A course of instruction has been carefully prepared which embraces the standard works of the past as well as the more modern compositions. The various instructors co-operate in carrying out the ideas of the course.

ORGAN DEPARTMENT

MRS. HELEN AYERS BULLARD

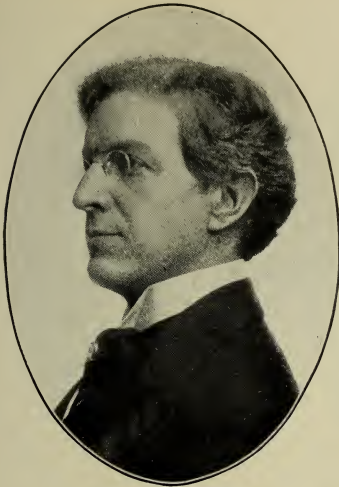
J. PHILIP READ

Students desiring to study the Organ must have completed a certain amount of work on the piano in order to have acquired the requisite amount of technical facility. The course for the Organ will then include technical exercises and studies for the correct use of the manuals and pedals. Special attention will be given to the use of the Organ for church work.

VOCAL DEPARTMENT

FRANCES ELIZABETH OLDFIELD

No branch of musical learning is of more practical value than the art of singing. The Conservatory is



MR. MUNGER



MISS OLDFIELD



MRS. BULLARD



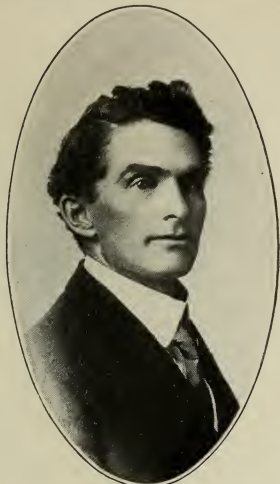
MISS JERAULD



MR. JENSEN



MISS JENSEN



MR. READ



MRS. THOMPSON



MISS CHAMBERS



ART STUDIO
A PIANO STUDIO
Academy Hall

in a position to satisfy every demand of students in this department.

The physical requirement for successful vocal work is of first consideration. The proper placement of the tone, correct breathing, a desirable quality of tone, and effectual expression are all matters of constant attention. The works studied will not only all be of genuine worth, but of sufficient variety to develop a breadth of experience and musical appreciation.

VIOLIN DEPARTMENT

WILLIAM E. KRITCH

NATHALIA JENSEN

It would be a useless task to outline a series of studies and to demand that the student should master the given material in a certain length of time. Violin literature is very comprehensive, and in choice of material, the individuality of the student is first considered, so that the selection of studies is adapted to each pupil. In the elementary work the establishment of the fundamental principles of position and exact intonation demand far more attention on the part of pupil and teacher, than the mere mastery of a certain amount of material.

When a pupil is able to participate in concerted work without detriment to his position, fingering, bowing, etc., he will be given opportunity to do so.

THEORETICAL DEPARTMENT

WILLIAM E. KRITCH

Successful music study depends largely upon the mental grasp of the subject. A student who is prepared to grasp a composition intelligently, that is, to comprehend the various elements that constitute a work, will naturally show his intelligence by his in-

terpretation. Teachers of the prominent schools of all countries have recognized the great importance of theoretical study, and it has become obligatory on all students of such institutions. One can not train the fingers or voice and disregard the mind and expect satisfactory results. The modern way of teaching theory makes it no longer a dry difficult task for the student. The Conservatory is in a position to offer the best advantages in this line at a comparatively small expense. Students may either enter a class or take private lessons. The study of Harmony, Counterpoint, Canon and Fugue is given in a course of six semesters. This time is needed for the average student to acquire the knowledge necessary for musical analysis. The time varies according to the talent and diligence of the student. The work is carried on throughout the entire course in a most practical way.

HISTORY OF MUSIC

EDMUND MUNGER

A class in the history of music, in charge of Mr. Munger, will meet weekly. The history of music from its beginning, including the lives and works of all of the great composers, will be studied. Illustrative examples from the works of these composers will be played and sung by the students.

VIOLONCELLO DEPARTMENT

VIGGO WILHELM JENSEN

In various kinds of ensemble playing from chamber music to the grand orchestra, there is no instrument more prominent than the 'cello. As a solo instrument it has infinite possibilities; in fact, is quite equal to the violin. Its tone quality is so fascinating that

to the student the study of the 'cello is extremely gratifying. The technical demands are so similar to those of the violin that the same general lines of instruction apply for both instruments.

SPECIAL ADVANTAGES

There are many advantages which a Conservatory of Music can offer to students, which they are necessarily unable to secure from private instructors. These special advantages are mostly free to all students of the Conservatory. They arise from two causes:

I. A school is a permanent institution. Though the faculty may change from time to time, yet the school remains, becomes better known, and is always in a position to help its students and alumni. Because it is permanent it must do work that will be a credit to it in the future if it is to sustain its reputation. Its students and alumni are always associated in name with the school and to some extent share in its reputation.

II. The greatest advantages offered by the Conservatory arise from the co-operation of the different departments. It is this which makes the school more than simply a number of teachers working in the same building and under the same management.

In both of these respects the Illinois College Conservatory of Music offers unusual advantages. It is often our opportunity to assist students in finding good positions as teachers, church organists, or singers in church choirs. We are always glad to help our students in any way possible, either while they are in school or after they leave.

We wish to lay special emphasis on the advantages offered to students of the Conservatory through the co-operation of the various departments.

ENSEMBLE WORK

One of the greatest satisfactions derived from a broad musical education is to be able to participate in ensemble work. No student can claim to have a broad musical education who has not acquired this ability, and yet ensemble work is almost entirely neglected in most of our schools of music. The Conservatory is in a position to give full opportunity for this kind of work. In addition to the regular solo work our students will be given an opportunity to take part in trios, quartettes, quintettes, string orchestra, etc. Much of the choicest in musical literature has been written for the various combinations of piano, voice, and the various stringed instruments.

All students who are able to qualify are urged to become members of the Illinois College Chorus, which meets for regular weekly rehearsals at Academy Hall, under the direction of Mr. Howard D. French. All voice students are required to join the chorus unless especially excused by their instructor. The time is given entirely to the study of standard oratorios and the best of short choruses.

Students of instrumental music have an opportunity to become members of the Conservatory Orchestra, which meets at Academy Hall at least once a week for the study of work of a symphonic nature under the direction of Mr. Kritch.



THE CHAPEL—Illinois College
RECITAL HALL—Academy Hall

ELIZABETHAN FETE



RECITALS AND CONCERTS

VISITING ARTISTS

It is very important that music students should frequently have an opportunity to hear artists of national or world-wide fame. This is a part of their musical education and should be looked upon as such. The advantages offered by Jacksonville along this line are equal to those offered by most cities many times its size. Every year many of the most eminent artists touring this country appear here. Of such events there are as many as the average student can afford to attend, although the prices for admission are usually lower than those asked in the larger cities for the same attractions.

FACULTY RECITALS

Members of the Conservatory Faculty will give public recitals from time to time which all students are expected to attend.

PUBLIC STUDENT RECITALS

Public student recitals will be given throughout the year in connection with the Conservatory work; all students are expected to appear in these recitals whenever requested by the teacher.

STUDENT ORGANIZATIONS

The music students living at Academy Hall have organized a "Stage Fright Club" which gives weekly private programs. A member of the Conservatory faculty usually acts as critic on these occasions and the work is done seriously with a view to overcoming the difficulties of public performance usually experienced by students.

TUITION, FEES, AND OTHER FIXED CHARGES

Tuition, fees, and other fixed charges are payable in advance at the time of registration. A limited number of scholarships for especially deserving pupils are offered each year, which will in part pay the tuition charges.

The figures given, unless otherwise stated, are for one semester (see calendar, page 4). The lessons are of thirty minutes duration.

PIANO

MR. MUNGER—				Per Semester
Two lessons per week	-	-	-	\$50.00
One lesson per week	-	-	-	30.00
MRS. BULLARD—				
Two lessons per week	-	-	-	\$40.00
One lesson per week	-	-	-	22.50
MISS JERAULD—				
Two lessons per week	-	-	-	\$30.00
One lesson per week	-	-	-	17.00
For beginners under 12 years of age—				
Two lessons per week	-	-	-	\$25.00
One lesson per week	-	-	-	15.00

SINGING

MISS OLDFIELD—				
Two lessons per week	-	-	-	\$50.00
One lesson per week	-	-	-	35.00

ORGAN

MR. READ—				
MRS. BULLARD—				
Two lessons per week	-	-	-	\$50.00
One lesson per week	-	-	-	30.00

VIOLIN

MR. KRITCH—

Two lessons per week	-	-	-	\$50.00
One lesson per week	-	-	-	30.00

For beginners under 12 years of age—

Two lessons per week (first year)	-	\$25.00
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MISS JENSEN—

Two lessons per week	-	-	-	\$30.00
One lesson per week	-	-	-	17.00

For beginners under 12 years of age—

Two lessons per week	-	-	-	\$25.00
One lesson per week	-	-	-	15.00

THEORETICAL BRANCHES

MR. KRITCH—

Two lessons per week (private)	-	\$50.00
One lesson per week (private)	-	30.00
One hour lesson per week (class)	-	10.00

HISTORY

MR. MUNGER—

One hour lesson per week (class)	-	\$10.00
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'CELLO

MR. JENSEN—

Two lessons per week	-	-	-	\$30.00
One lesson per week	-	-	-	17.00

PRACTICE ON INSTRUMENT

Piano Rent—

One hour each day per semester	-	\$5.00
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Organ Rent—

One hour each day per semester	-	10.00
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ACADEMY HALL ROOMS

Per Semester

Including board, light, heat, and plain laundry.....\$112.50

CERTIFICATE AND DIPLOMA

The Conservatory is willing and ready at any time to furnish a student with a statement of the amount and kind of work accomplished by the student.

A teacher's certificate will be issued to any student who, in his chosen subject, has reached a degree of proficiency which, in the estimation of the Conservatory Faculty, will enable him to impart instruction to others in a manner creditable to the Conservatory and to the student himself. Such students must have all the theoretical knowledge necessary for musical analysis, and a full year's work in musical history.

A diploma will be awarded by the Trustees of Illinois College to any student having first received the teacher's certificate, who attains an advanced degree of proficiency in his chosen subject, who has covered the complete theoretical course, and who is able to give a satisfactory public recital.

No definite time can be fixed in advance for completing the course of study in any of the departments of music. This depends upon the previous knowledge and capacity of the pupils.

All students of voice or violin, who are candidates for the teacher's certificate or the diploma, are required to have some knowledge of the piano.

To accommodate students who desire to combine literary and musical study, a Liberal Arts Course is offered by Whipple Academy. In this course studies may be selected from those offered in Whipple Academy and in the Conservatory of Music. Conservatory credit in harmony and history of music and practical courses

in piano, singing, violin, and organ will be accepted as equivalent of Academy courses.

A fee of \$5.00 will be charged for graduation in the Liberal Arts Course and for the award of the diploma in music, \$2.50 for the teacher's certificate.

GENERAL INFORMATION

Students will be admitted to the different departments of the Conservatory at any time, but it is always advisable to enter at the beginning of a semester. Work in the theoretical branches, Harmony, Counterpoint, etc., and in Musical History, when done in classes, can only be taken up at the beginning of a semester.

Students are expected to be regular and prompt in attendance at lessons and classes; no allowance will be made for lessons missed through fault of the student except in cases of protracted illness.

Report of the student's progress will be sent to the parent or guardian from time to time.

Students who come from other conservatories or from private teachers will be given credit for work done.

Students in Illinois College may elect work in the Theoretical Department of the Conservatory for which full college credit will be given.

A two manual pipe organ, especially well adapted for the study of this instrument, has been erected in the Jones Memorial building. This is available for students in the Conservatory.

For further information, address

PRESIDENT C. H. RAMMELKAMP,
Jacksonville, Illinois.

Illinois College

Illinois College Conservatory is the musical department of Illinois College and students of the Conservatory derive many advantages from association with the students and faculty of the College and Whipple Academy, the preparatory department of the College. Many Conservatory students also take work in the College and Academy, where they secure the very best of instruction in any of the following subjects:

Modern and classical languages, English literature, biblical literature, philosophy and religion, mathematics, oratory, history, agriculture, and the political, mental, natural, and physical sciences.

The work at Illinois College is on a par with that of the best colleges and universities in this country. Students from Illinois College in good standing can enter such school without losing their class standing.

Whipple Academy is a high grade preparatory school preparing students for active life and for entrance into the best colleges and universities.

Send for separate catalogues of these institutions fully describing the courses and advantages which they have to offer.



CONSERVATORY TRIO



GIRL'S ROOM—Academy Hall

Department of Expression

The art of expression has come to be recognized as an aid in a liberal education. In addition to the regular work in oratory and public speaking, Illinois College offers special courses in expression designed for students who may wish special training in this study.

COURSES OF INSTRUCTION

MRS. PERRY C. THOMPSON

As in all art there must first be a conception in the mind and then some physical medium of expression, so in the art of elocution the student is trained first of all to regard the thought and then the principles that underlie vocal and bodily expression. The training, therefore, is both mental and physical, aiming to develop mind and body. In the analytical study of the best literature, the student receives genuine literary training; in the work in bodily expression, he is given physical exercises which help to secure poise and control; in the work in vocal culture, exercises are given to develop the natural use of the voice, secure breath control, resonance of tone and added power in expression.

The purpose of the courses is to furnish such physical, vocal and expressional training as will be of practical value.

Courses, therefore, are offered in (a) Voice Culture, (b) Bodily Expression, (c) Literary Interpretation, and (d) Dramatic Interpretation.

RATES OF TUITION

Two lessons per week (45 minutes)	-	-	-	\$35.00
One lesson per week (45 minutes)	-	-	-	20.00
Single lesson (45 minutes)	-	-	-	1.50
Class lessons for series of ten lessons	-	-	-	5.00

For information address,

PRESIDENT C. H. RAMMELKAMP,
Jacksonville, Illinois.

Department of Art

COURSES OF INSTRUCTION

MARIE CHAMBERS

1. Still life in charcoal, pastel, water color, oil, pencil, and pen and ink.
2. Sketch from a costume model in the same medium.
3. Design and applied design.
4. Art craft work in basketry, weaving, art needle work, metal, leather and jewelry.

A Saturday morning class will be held from nine to twelve o'clock for craftwork for children. A class for older persons who are engaged in school work or other regular work during the week will also be held at this time.

RATES OF TUITION IN ART.

	Per Semester
Five lessons per week.....	\$30.00
Four lessons per week.....	25.00
Three lessons per week.....	20.00
Two lessons per week.....	15.00
One lesson per week.....	10.00
Single lesson, \$1.00	

Students Enrolled 1911-12

Gerhardt Aachte	Petersburg
Dorothy Adam	Jacksonville
Helen Adams	Jacksonville
Mae Ainsworth	Chandlerville
Maud Allen	Jacksonville
Mary Alexander	Jacksonville
Lucille Allison	Jacksonville
Mayme Allison	Jacksonville
Pearl Allison	Jacksonville
John Ames	Jacksonville
Vivien Andrews	Fayette
Grace Angus	Carmi
Smoot Antle	Petersburg
Geneva Arthur	Jacksonville
Hazel Ashbaugh	Waverly
Carlin Baker	Petersburg
Martinette Baker	Jacksonville
James Barnes	Jacksonville
Myrtle Barnsback	Edwardsville
Dorothy Black	Jacksonville
Marjory Black	Jacksonville
Merle Blacketter	Hull
Frank Bonansinga	Jacksonville
Edna Bracewell	Roodhouse
Ray Bracewell	Roodhouse
Earl Briscoe	Jacksonville
Harlow Brown	Modesto
Ruth Brown	Modesto

Lucy Buchanan	Jacksonville
Edward Bullard	Jacksonville
Virginia Bullard	Jacksonville
Dorothy Camp	Jacksonville
Nelson Campbell	Petersburg
James Capps	Jacksonville
Julian Capps	Jacksonville
Mrs. C. C. Carter	Chapin
Katharine Carter	Jacksonville
James Cheaney	Petersburg
Donald Cheaney	Petersburg
Mrs. J. D. Chenowith	Waverly
Cora Cherry	Jacksonville
Dean Cochran	Jacksonville
Rose Conlee	Modesto
Mamie Corrington	Alexander
Porter Corrington	Alexander
Helen Craig	Woodson
Vincent Cromwell	Jacksonville
Mrs. H. D. Crum	Literberry
Louise Davenport	Alexander
Roy Davenport	Alexander
Emma Davidson	Xenia, Ohio
Anna Day	Jacksonville
Lorine Deweese	Prentice
Carrie Dunlap	Jacksonville
Margaret Eagan	Chapin
Felix Farrell	Jacksonville
William Floreth	Jacksonville
Alma Forsythe	Jacksonville
Leatha Fortune	Pleasant Hill

Frances Frankenburg	Jacksonville
Mrs. Mary R. Frankenburg	Jacksonville
Minnie Frazee	Green Valley
Paul French	Jacksonville
Lena Goebel	Jacksonville
Hallie Gordon	Hardin
Inez Grinette	Jacksonville
Frank Gruenewald	Jacksonville
Mrs. Thomas Harber	Jacksonville
Denham Harney	Jacksonville
Durrell Hatfield	Jacksonville
Karl Hill	Jacksonville
Dudley Hitte	Jacksonville
Dorothy Hitte	Jacksonville
Olive Hodgson	Jacksonville
Grace Hoffman	Jacksonville
Minnie Hoffman	Jacksonville
Winnifred Hubble	Francisville, Ind.
Inez Huckleby	Jacksonville
Ruth Hutches	Chapin
Ruth Irving	Jacksonville
Ruth Jackson	Jacksonville
Nathalia Jensen	Chicago
Viggo Jensen	Chicago
Rachel Jerauld	Vandalia
Harold Jewsbury	Jacksonville
Leora Johnson	Jacksonville
Edith Jordan	Jacksonville
Thomas Killebrew	Nebo
Ermel Kimbel	Jacksonville
Ruth Kingsley	Jacksonville

Garnet Kinsley	Hartford City, Ind.
Gladys Knapp	Jacksonville
Mrs. Frank Mallory	Jacksonville
Lorine Martin	Virginia
Fenton Mathews	Jacksonville
Mrs. Mary Mathews	Jacksonville
Nellie Mathews	Jacksonville
Julia Mendonsa	Jacksonville
Fred Meyers	Chicago
Emmet Miller	Jacksonville
James Murray	Ashland
Edna McBride	Jacksonville
Ila McClelland	Springfield
Ellen McCurley	Jacksonville
Russell McDonald	Jacksonville
Fern Nance	Petersburg
Anna Wier Palmer	Jacksonville
Bertha Parkin	Waverly
Eola Pease	Waverly
Arthur Perbix	Chapin
Helen Phelps	Jacksonville
Alice Phillips	Jacksonville
Marguerite Pires	Jacksonville
Francis Roger Rantz	Waverly
Addie Rawlings	Jacksonville
Velma Rawlings	Beardstown
Jeanette Reed	White Cottage, Ohio
Alice Reep	Petersburg
Bessie Reingold	Jacksonville
Gussie Reingold	Jacksonville
Rena Rexroat	Jacksonville

Beulah Roberts	Franklin
John Robert Robertson	Jacksonville
Carl E. Robinson	Jacksonville
Edith M. Robinson	Jacksonville
Dorothy Rogerson	Jacksonville
Mrs. Clara Robbins Russel	Jacksonville
Clara Russel	Jacksonville
Elinor Russel	Jacksonville
Miriam Russel	Jacksonville
Robbins Russel	Jacksonville
Leroy Salzenstein	Virginia
Irene Scott	Jacksonville
Louis E. Shrewsbury	Jacksonville
Forest Siefkin	Newton, Kan.
Rade Sitton	Pleasant Hill
David Smith	Jacksonville
Elberta Smith	Springfield
Eloise Smith	Jacksonville
Laura Smith	Jacksonville
Will Smoot	Petersburg
Esther Spoonts	Jacksonville
Bessie Sorrells	Jacksonville
Helen Sorrells	Jacksonville
Mahatha Stewart	Jacksonville
Frances Strawn	Jacksonville
Phoebe Strawn	Jacksonville
Anna Sudbrack	Bellevue
Hazel Sullivan	Jacksonville
Marion Taylor	Jacksonville
Dolly Tewksbury	Jacksonville
Ethel Thompson	Roodhouse

Margaret Tomlinson	Jacksonville
Paul Towne	Jacksonville
Eva Triplett	Jacksonville
Mabel Vaughn	Jacksonville
Chester Watret	Alexander
Clarence Wemple	Waverly
Lura Wiswell	Jacksonville
Marie Wiswell	Jacksonville



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